



**Australian Network for Art and Technology**

Annual Report 2011

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# Vision

*To provide a trans-disciplinary platform to integrate artistic and creative practice into research, development and enterprise across science, technology, communities and industry.*

## Mission

1. Building and participating in robust, resilient networks that exist to identify and pursue new opportunities in trans-disciplinary practice and inspiration.
2. Supporting creative practitioners by identifying pathways for innovative and trans-disciplinary practice.
3. Assisting creative practitioners to achieve financially sustainable practices that have important and positive economic impact.

## Definitions and Orientation

**Creative practitioners (artists are a subset of creative practitioners):** People with experimental, future-focused and trans-disciplinary mindsets who engage with new ideas and technologies by articulating a process of discovery and letting innovation emerge.

**Thought leader:** A thought leader is an organisation or individual recognised among peers and mentors for their innovative ideas, which are confidently promoted and shared as distilled, actionable insights.

**ANAT leads public discourse through a thought leadership position.**

**Trans-disciplinary:** The ecology of creative and productive activity leading to creative practise being embedded within culture, community and economy.

*This also includes the concepts of Extra-disciplinary and Supra-disciplinary.*

*Extra-disciplinary:* When looked at from a trans-disciplinary perspective, the new joint disciplines create an as yet unknown and unexpected discipline; a different way of viewing knowledge.

*Supra-disciplinary:* A new approach when the classical approach has reached its limit. This is where professional and amateur knowledge engage and cross over to enrich trans-disciplinary practice.

# Chair's Report

## Artists' Success

This year I am delighted to congratulate Dr George Pookhin Khut and The Children's Hospital at Westmead; Dr Nigel Helyer and the University of Tasmania; Dr Mary Rosengren and CSIRO and Catherine Truman and the Department of Anatomy & Histology at Flinders University for their work in the Synapse Residencies. Their respective works; exploring non-invasive stress reduction in children experiencing painful procedures, visualising complex data through art, cultural exploration of scientific collections, and experimenting with art in anatomical teaching; represent a core element of ANAT programming that has fostered extraordinary research, artworks, thinking and relationships for nearly 30 years now.

ANAT has also been privileged to work with artists Nigel Helyer, Daniel Crooks, Tina Gonsalves, Mitchell Whitelaw, Karen Casey and Mark Guglielmetti through our participation in ISEA 2011 and support of its "The World Is Everything That Is The Case" exhibition in Taksim Square, Istanbul, and with Donna Kendrigan and Chris Henschke and their work on the unique "Up Close and Personal" project with Zoos SA. I name only a few of the many brilliant artists and innovators ANAT has worked with in 2011 as we continue to concentrate on what we do well: supporting artists working with science, providing professional development opportunities for artists to work with technology and introducing their exciting work to Australian and International communities.

## Expansion and Contraction – a dynamic force

Every year around June, the ANAT board members, located in SA, WA, QLD, NSW and Victoria, meet face to face with each other and ANAT staff in Adelaide for our annual planning meeting. We discuss the programs from the year before, we address our real and perceived risks and we work together to determine the picture for the year ahead, bearing in mind the three-year cycle programming model we've now established. In 2010 we met and identified that our funding base was too narrow and that as an organisation we needed to be prepared to widen this and open the organisation to create more opportunities for artists. To that effect, a Business Development Manager, Karen Marsh was employed in early 2011 to identify and explore those opportunities. In 2011, at our next planning meeting,

the opportunities appeared plentiful. The Board's resident Futurist and skilled facilitator, Kristin Alford, guided our workshop process where we agreed that a strong project conceived by Programming Manager Vicki Sowry was the best opportunity to pursue. At the end of 2011 that project, Echology, is in full swing in its first stage of development with Lend Lease as a major partner.

Taking on a new business framework has been fortuitous with triennial funding from Arts SA announced to end in 2012 and Key Organisation Funding from the Australia Council subject to review.

## Board Growth

This year has seen growth and change in ANAT's Board, Programming Sub-Committee and Audit Sub-Committee. We are privileged to welcome Community Arts Consultant, Jock McQueenie to the Board, artist Mari Velonaki to the Programming Sub-Committee and independent business advisor Maurie Vast Audit sub-committee. I would also like to thank Kym Williams and Heath Colebach for their service on the Audit Subcommittee, where they brought keen insight on matter of finance and risk. I would particularly like to thank both Kristin Alford and Mark McAllister for their professional and engaging steering of these important sub-committees that are so essential to our board operating process, to Peter McNally for his work chairing the Technology sub-committee and Ross Harley for inaugural work on the ISEA2013 Sub-Committee. I would also like to thank all my board colleagues for the advice, support and important feedback throughout the year, in particular Jasmin Stephens and Hugh Davies.

## Thank you

2011 has been another crucial year for ANAT staff, growing existing programs and fostering new opportunities for artists and innovators, and on behalf of the Board I would like to thank all of them for their tireless contribution within an environment that is in its very nature, challenging.

The Board is deeply appreciative of the funding and support that we receive from the Australia Council and we look forward to strengthening our communications and building upon our strong historical relationship in 2012. We thank the South Australian Arts Council for funding during 2011 and before and look forward to fostering new relationships within the South Australian Government to seek out partnerships that underpin the extraordinary art works and interactions that occur when artists collaborate with science and scientists.

Sincere thanks also go to our many sponsors who really make our programming possible and of course to our many members and supporters whose participation makes ANAT the dynamic and future-thinking organisation that it is today.

**Gillian Morrison**

*Chair elected Nov 2010*

# CEO Report

The projects that ANAT deliver are not easy to achieve. Our work arches across an incredible diversity of practice, moving from art and culture, through to science and technology, taking in high-level academic research, community interest, business and government policy. We bring all this together to demonstrate how collaborating in new and interesting ways builds previously unthought-of opportunities for all involved.

The success of what we do and how we do it could be seen throughout 2011. International delegates at the 5th World Summit on Arts and Culture were introduced to the concepts and benefits that underlie ANAT's approach. We also had opportunities to present our outlook as a part of the Digital Cultural Policy and Australian Cultural Policy consultations, where ANAT informed the evolution of the discussions by presenting the experience of artists working with science and technology. ANAT staff also participated in network activities, from writing on the impact of digital culture on not-for-profit governance through to taking on the role of peer assessor for state and national arts funding programs.

Across the year a great deal of work was put into developing ISEA2013. ANAT appointed Marcus Westbury as Director and formed the Curatorial and Academic Advisory Committees. These appointments allowed the integration of views and project ideas from the community of practice into the detailed planning for the event. At the same time ANAT was finalising a partnership with Lend Lease and Carbon Arts to deliver an ambitious project integrating data driven artwork into built environments. This project will occur in Brisbane, Sydney and Melbourne across 2012 and 2013. Both these projects highlight the long lead times needed if sophisticated partnerships are to be formed to support equally sophisticated project outcomes.

ANAT once again successfully presented four Synapse arts/science residencies in collaboration with the Australia Council for the Arts. This relationship continues to open up new and interesting opportunities for artists and researchers. Every year the relationship between artist and scientist gets more sophisticated. Australia's high-level expertise in this area was showcased at ISEA2011 held in Istanbul. ANAT supported the official Australian exhibition and forum that once again demonstrated the leadership of Australian artists in this field.

The ongoing influence and legacy of ANAT's projects was well demonstrated in 2011. In partnership with Country Arts SA, ANAT's Portable Worlds II exhibitions continued touring regional South Australia, drawing attention to the influence of early works for the mobile phone on the smartphone era of digital media. ANAT also presented Up Close and Personal, moving our research in immersive cinema to a real world situation by partnering with Zoos SA. Our seeding of methodologies for artists to use the astronomy dome as a cinematic platform continues to have a broader impact on the arts and public events.

Through our work on governance and internal processes, ANAT has been able to take on more significant, long-term projects. ANAT's success in these endeavours can be seen in the organisation increasing earned income and generating the largest surplus in its history. The aim of these achievements is to make ANAT more self-sustaining in the future. This goal, and the achievements to date in attaining it, have been timely as a reduction in state government funding for the arts in South Australia and the difficulty of fitting ANAT's transdisciplinary activity into national funding structures, has meant ANAT will have to rely more heavily on its capacity to be self-funded in the future.

ANAT's move to larger projects such as Echology and ISEA has influenced how ANAT operates. Projects of this significance, built across a number of years, have a level of complexity and ambition that requires a diversity of partners and greater time taken in their planning and development. We believe that by doing this, ANAT can help open the door for artists working with science and technology to more significant opportunities for creating new work, developing new audiences and setting the foundations for sustainable artistic practice.

**Gavin Artz**  
*Chief Executive Officer*

## Key Achievements 2011

- Appointing Marcus Westbury as Director of ISEA2013.
- Working with Lend Lease and Carbon Arts to provide the foundations for the Echology project in 2012.
- ANAT awarded ABAF “Good Practice Recognition” as a part of the ABAF 2011 awards for the partnership between ANAT, Robin Fox and the Bionics Institute.
- Making submissions to the Cultural Policy, Digital Cultural Policy and the Review of Private Sector Support for the Arts.
- Voicing the views of those practicing in the area of art, science and technology as a part of the Digital Cultural Policy Public Sphere Consultation Day and as a representative of Artspeak addressing the areas of business linkage, innovation and technology in culture to Minister for the Arts, Simon Crean and Senator Kate Lundy.
- Presenting Australian media artists at the official Australian Exhibition of ISEA2011 and presenting to the international community on plans and developments for ISEA2013.
- ANAT’s CEO appearing on ABC1’s Artscape Cultural Policy edition.
- ANAT and Synapse residency participants present at the 5th World Summit on Arts and Culture.
- Building a Makerbot and presenting a vision for art in manufacturing at TEDx Adelaide.

## ANAT Board

Gillian Morrison (Vic)

**ANAT Chair**

**Member of the Programming and Audit Subcommittees**

**Digital production and arts administration**

Gavin Artz (SA)

**CEO**

**Company Secretary & Public Officer**

**Member of the Audit, Programming,**

**ISEA2013 and Technology**

**Subcommittees**

Kristin Alford (SA)

**Chair of the Programming**

**Subcommittee to November 2011**

**Member of the Human Resources Subcommittee**

**Managing Director, Bridge8**

Mark McAllister (SA)

**Chair of the Audit Subcommittee**

**CFO SolveIT**

Professor Ross Harley (NSW)

**Chair of the ISEA2013 Subcommittee**

**Head of the School of Media Arts**

**COFA at the University of NSW**

Peter McNally (NSW)

**Chair of the Technology Subcommittee**

**Chair of the Programming**

**Subcommittee from November 2011**

**IT Advisor**

Jasmin Stephens (WA)

**Member of the Programming and Audit Subcommittees**

**Independent curator**

Jock McQueenie (Qld)

**Member of the ISEA2013 Subcommittee**

**Community Arts Consultant**

Hugh Davies (Vic)

**Member of the Programming Subcommittee**

**New Media Artist and Lecturer**

## ANAT Board Subcommittees

*Audit Subcommittee*

**Mark McAllister – Chair**

**Gavin Artz**

**Juili Kwan**

**Jasmin Stephens**

**Gillian Morrison**

**Kym Williams**

*Volunteer external Subcommittee*

*Member to January 2011*

**Heath Colebatch**

*Volunteer external Subcommittee*

*Member January - August 2011*

**Maurie Vast**

*Volunteer external Subcommittee*

*Member from February 2011*

*Programming Subcommittee*

**Kristin Alford – (Chair to November 2011)**

**Peter McNally - Chair**

**Gavin Artz**

**Hugh Davies**

**Vicki Sowry**

**Karen Marsh**

**Gillian Morrison**

**Jasmin Stephens**

**Mari Velonaki - Volunteer external Subcommittee Member**

*Technology Subcommittee*

**Peter McNally – Chair**

**Gavin Artz**

**Michael Kubler – To March 2011**

**Cameron Milton**

*ISEA2013 Subcommittee*

**Ross Harley – Chair**

**Gavin Artz**

**Jock McQueenie**

**Marcus Westbury – ISEA2013 Director**

**Kristen Bowen**

*Human Resources Subcommittee*

*The HR Subcommittee is not a standing committee and is convened around a purpose.*

**Gillian Morrison- Chair**

**Hugh Davies**

**Kristin Alford**

## ANAT Staff

Gavin Artz

**Chief Executive Officer**

Vicki Sowry

**Program Manager**

**Member of the Programming Subcommittee**

Karen Marsh

*(From March 2011)*

**Business Development Manager**

**Member of the Programming Subcommittee**

Juili Kwan

**Accountant**

**Member of the Audit Subcommittee**

Louise Vlach

**Administration Officer**

Michael Kubler

*(To March 2011)*

**Technology Officer**

**Member of the Technology Subcommittee**

Cameron Milton

*(From March 2011)*

**Technology Officer**

**Member of the Technology Subcommittee**

Anna McLean

*(From June - Oct 2011)*

**Project Assistant**

## ISEA2013 Staff

Marcus Westbury

*(From July 2011)*

**Director ISEA2013**

Kristen Bowen

*(From August 2011)*

**Project Co-ordinator**

## Volunteers

Internships

Karin Braunstein

Marketing



# Lab

*The ANAT Lab is a professional development program that has grown and evolved since ANAT's inception in 1988. In these Labs, ANAT brings together world-renowned experts and highly skilled creative practitioners to explore an emerging technology. There are no expectations of finished products, but the Labs have often provided the groundwork for significant art works, interesting applications of technology and unique technology-based intellectual property, as well as opening up new career paths and trans-disciplinary partnerships for creative practitioners.*

## Up Close & Personal Fulldome – small scale pilot lab.

Up Close and personal was an opportunity to extend the work of the Dome Lab in 2010 and explore a different way of working in a lab environment. At this small scale two artists who had participated in Dome Lab mentored local SA artists through the very real process of making *Up Close and Personal*. Up Close and Personal was an immersive fulldome film showing the Zoos SA collection. This immersive film gave a close-up, creature's eye view of life in the Australian bush and the grace of its small inhabitants. Using the hemispherical screen and surround sound of the fulldome platform, this short film provided audiences with an evocative and immersive experience of the zoo's collections.

Up Close & Personal was presented by ANAT in partnership with Zoos SA and produced with the support of AARNet, Inspiring Australia, Arts SA and the SAFC.

**Mentor Artists:** Donna Kendrigan & Chris Henschke

**Mentored Artists:** Miles Rowland, Linda Kennedy and Josh (JB) Williams

**Public outcome:** As a part of SALA Festival, Up Close and Personal was presented over 10 days at the Santos Conservation Centre. Up Close and Personal was part of an ongoing project to encourage artists and filmmakers to embrace the potential of large-format immersive screen spaces, using fulldome technology as a test-bed.

*"Having this opportunity though ANAT [...] was an exciting, rewarding and inspiring experience."* – Participant



Images taken from *Up Close and Personal*

Left: Forest Middle: Green Tree Frog Right: Tasmanian Devil

# Residencies

*ANAT has been providing ground-breaking leadership in cross-disciplinary research for over a decade. The Synapse Residencies have grown to become a respected and successful cross-disciplinary research opportunity by both artists and scientists.*

*Many of the roadblocks to scientific application and technology development are cultural, and the bringing together of these often separate fields creates real innovation, develops unique skills and understanding and literally builds unenvisioned career paths for creative practitioners. At ANAT we believe these collaborations are vitally important in building more successful research and cultural engagement while potentially having significant economic impacts.*

## Synapse 6 Residencies

The Synapse Residencies place Australian artists into science and research settings to pursue collaborative projects with benefits accruing to both the resident and the host organisation. The Synapse initiative supports creative partnerships between scientists and artists through the residency program, a database of international art/science collaborations, an archived discussion list and the Australian Research Council (ARC) Linkage program, which supports longer-term partnerships between artists and scientists in academic research settings.

ANAT's Program Manager Vicki Sowry comments, '*...Artists and scientists approach creativity, exploration and research in different ways and from different perspectives; when working together they open up new ways of seeing, experiencing and interpreting the world around us*'.

Andrew Donovan, Inter-Arts Director at the Australia Council for the Arts notes '*...Each of the Synapse residencies demonstrates an exciting and genuine collaboration between artists and scientists. They create awareness that artists can contribute to the building of new knowledge in disciplines well beyond those we'd normally associate with artistic practice*'.



*Four Australian artists were awarded Synapse residencies for 2011:*

**Catherine Truman & Department of Anatomy & Histology, Flinders University (South Australia)**

Understanding the human body and its representation is a requirement across diverse disciplines including science, philosophy and the creative arts. For medical students, however, the capacity to learn and remember detailed human anatomy is crucial to their studies and their future professional lives. In this Synapse residency, artist and former Australia Council of the Arts Fellow, Catherine Truman, worked alongside Professor Ian Gibbins, Head of Anatomy and Histology at Flinders University, to build upon their earlier collaborative research activity investigating pedagogical tools, processes and environments that have the potential to optimise the uptake and retention of anatomical learning.

*"I have just been pondering the relationship between my understanding of the practical anatomy classroom and my practice as an artist. My practice affords me the chance to both engage and reflect upon my experience of the human body. Conceptually, the works I make are derived from a personal interpretation of anatomy rather than a clinical one- influenced by contemporary and historical anatomical representation and the slippages that occur in translation from person to person, body to body in an attempt to render something of a life lived, questioned, observed."* **Catherine Truman**

Above: Anatomy Lab Catherine Truman



**Dr Mary Rosengren + CSIRO**  
(Canberra, ACT)

The CSIRO is Australia's national science agency and one of the largest and most diverse research organisations in the world. As part of its research, the CSIRO manages a number of significant collections, including the National Herbarium, the Australian National Insect Collection and the National Soils Archive, all based in Canberra. Artist, Dr Mary Rosengren, based herself with each of these collections during her Synapse residency in order to investigate and articulate the connections between different aspects of CSIRO research and to extend professional thinking about interdisciplinary and the appraisal of images within science and art contexts. The results of the research will inform an exhibition and symposium to be hosted by the CSIRO Discovery Centre as part of its 2012 Public Program.

*"In looking at the links between these collections and their uses of imaging technologies I am tracing the complex ecology of the Crimson Spider orchid —its pollinator (still to be determined), the pheromone it secretes and the mycorrhizal fungi needed for its seeds to germinate."* **Dr Mary Rosengren**

Above: A researcher sorts, measures and labels a specimen *Dr Mary Rosengren*



**Dr George Pookhin Khut & The Children's Hospital (Westmead, NSW)**

Artist, Dr George Khut, has established a unique practice over the past decade making body-focused interactive artworks that invite people to explore and reflect on their experience of themselves and the world around them. In his Synapse residency, Khut worked alongside Dr Angie Morrow, a paediatrician with Kids Rehab at The Children's Hospital Westmead. Together they pursued research into the development of an interactive, multimedia device for children to aid in the relief of pain and anxiety associated with undergoing recurrent painful rehabilitative and surgical procedures. At the completion of the residency the research will be used to inform the production of a device for clinical trialling in 2012 with the financial backing of the Kirby Foundation.

The BrightHearts Prototype Exhibition was held at Westmead Hospital from December 12th to the 16th 2011.

*"The BrightHearts project is researching the potential of these meditative interactions for the management of pain and anxiety experienced by children undergoing painful, recurrent clinical procedures. Currently in its preliminary design-research phase, the next stage of the project will involve a pilot study and clinical trial in 2012-2013."*

**Dr George Khut.**

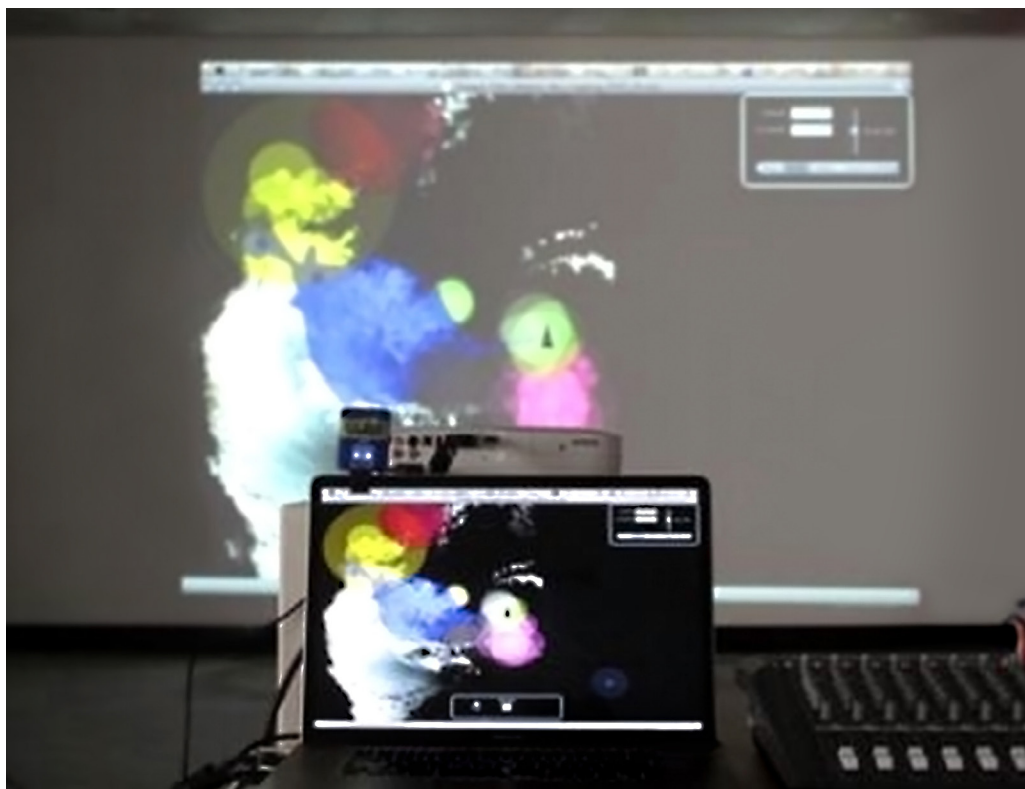


Above: BrightHearts Prototype Dr George Khut

### Dr Nigel Helyer & University of Tasmania

Sound artist and sculptor Dr Nigel Helyer is partnering with marine scientist, Dr Mary-Anne Lea, from the newly-founded Institute for Marine and Antarctic Studies at the University of Tasmania. Their collaboration seeks to extend the visualisation and interpretation of marine and Antarctic geo-spatial datastreams through integration with sound and multi-dimensional data representations. Helyer's work on acoustic cartographies has been developed over many years, with past projects realised at SymbioticA (Australia), the Paul Scherrer Institute (Switzerland) and the Tropical Marine Research Labs (Singapore), amongst others. The Synapse residency is allowing Helyer and Lea to test the potential for conceptual and intuitive approaches to otherwise abstract and complex marine datasets.

*Dr Nigel Helyer's residency continues into 2012.*



Above: An image of a visualisation Dr Nigel Helyer

# Strategic Communications

*ANAT is a network, and within a network there is a key role to communicate and connect. ANAT sees this role as strategic communication, not only for the organisation, but also for the stakeholders we represent. To achieve this, ANAT undertakes research, provides online platforms for communication, demonstrates creative work, holds events and presents and engages at forums, round-table discussions and conferences. The exploration of creative practitioners who bridge art, science and technology are of fundamental importance to our future culture, community and economy.*

## Web Sites

### ANAT Website

#### **www.anat.org.au**

ANAT's main site keeps people around the world up to date with news of activity relevant to art, science and technology collaboration. This site makes available a vast archive of practice in this field across the 24 years of ANAT's existence. The site is reviewed regularly with many small updates occurring in 2011 and work undertaken to develop new sections for launch in 2012.

### Synapse Database

#### **www.synapse.net.au**

2011 saw the continued growth of the Synapse Database, both in terms of records held and its use as a research tool. ANAT continues to moderate the database to maintain its integrity and usefulness.

In 2011, with the support of the Australia Council for Art, ANAT began a major redevelopment of Synapse for launch in 2012.

### Filter

#### **www.filter.org.au**

First published as the ANAT Bulletin in July 1988, Filter has been informing and inspiring a global network of artists, designers, curators, researchers, writers, educators and creative and research organisations for over two decades. Each issue thematically investigates an area of emerging practice or art form of the future and the implications of this for culture, research, commerce and community.

### Issue #76 Exploding the Frame

This issue of Filter Magazine documents and explores ANAT's DomeLab 2010, an intensive, strategically focused residential workshop for mid-career filmmakers and artists emphasising a trial-and-error approach that prioritised risk-taking and experimentation over finished product. The edition reviewed the education process of the lab and discussion on immersive cinema.

### Issue #77 Making Creative Practice Pay

This issue looked at practical steps artists have taken to develop a creative practice from which they derive an income. Everything from technology commercialisation, additive manufacturing, crowd funding and new web-based models are explored to give an insight into how artists can have the freedom to pursue their creative work, while developing economic independence.

### Issue #78 If < 1 OHM

In this issue of Filter the theme and conception of ISEA2013 was explored: Resistance is Futile. This elucidation of the grounding ideas of ISEA2013 was contextualised with articles from the artist's experience of ISEA2011 and the Bridges 2011 transdisciplinary conference held in Portugal.

### ISEA2013

#### **www.isea2013.org**

The ISEA2013 website moved to its next stage of development. Throughout 2011, new information was added to keep people informed of the progress of the event, answer common questions and allow people to sign up for communications.



## Blogs

### Maker Blog

As part of its ongoing research and development program, ANAT has acquired and assembled a desktop 3D printer - the MakerBot Thing-O-Matic. ANAT has started a new blog (the ANAT Makerblog) to document its experiences with the Thing-O-Matic, to profile the work being done by creative practitioners using 3D printing, and to provide general information and resources for anyone with an interest in 3D printing and digital fabrication.

**<http://makerblog.anat.org.au>**

### Synapse 6 Blogs

The 2011 Synapse residency participant blogs record the experiences of these unique research residencies.

Dr George Poonkhin Khut 2011 Synapse Residency: **<http://khut2011.anat.org.au>**

Dr Mary Rosengren 2011 Synapse Residency: **<http://rosengren2011.anat.org.au>**

Catherine Truman 2011 Synapse Residency: **<http://truman2011.anat.org.au>**

Dr Nigel Helyer 2011 Synapse Residency: **<http://helyer2011.anat.org.au>**

## Research

### ARC Linkage Project

ANAT was an industry partner on the ARC Linkage Project *"Reconsidering Australian media art history in an international context"*. This project will establish an unprecedented platform for the promotion and understanding of historic media art works from Australia in a burgeoning international media art scene. It will place Australian media art history within an international context by connecting with established networks of scholars and web resources worldwide. The research outcome, a foundational online resource, will provide future artists and curators with a cohesive overview of Australian media art's recent milestones and developments, crucial to making significantly innovative new works. The project will not only follow international best practice but lead in the development of new interoperability standards for rich-media web resources.

### Partners:

- University of NSW
- The University of Melbourne
- Swinburne University of Technology
- Donau Universitat Krems.

## Events

### ISEA2013

Late in 2010, ANAT was informed that it had won the bid to host ISEA in 2013. Throughout 2011 the ISEA2013 Organising Committee to develop ISEA2013. Director Marcus Westbury was appointed mid 2011 and detailed planning and early community engagement processes were commenced.

The Organising Committee comprises representatives from ANAT, UTS, UNSW (COFA), the University Sydney, Destination NSW, Business Events Sydney, Experimenta and d/Lux/Media Arts. ANAT presented progress on the project at ISEA2011 and developed the second phase of the web site. With generous support from the Australia Council for the Arts, UTS and COFA, ANAT was able to set up and staff an office on the UTS Campus in Sydney.

### The World is Everything That is the Case *(International exhibition, forum panel and workshop)*

ANAT was a Key Presenting Partner the Australian international exhibition The World is Everything that is the Case presented in Istanbul as part of ISEA2011 between the 14th of September and 10th of October 2011. The exhibition was based around the concept of the suitcase as being metaphorically a portable museum or the makeshift stand of the street corner trader, the migrant's battered suitcase tied with string acts as an echo of Wittgenstein: "The World is everything that is the case".

The curatoriate of Sean Cubitt, Vince Dziekan & Paul Thomas presented the work of:

**Karen Casey** (*in collaboration with Harry Sokol & Tim Cole*) - Meditation Wall.

**Nigel Helyer** - Weeping Willow.

**Mitchell Whitelaw** - Local Colour.

**Mark Cypher** - Propositions 2.0.

**Tina Gonsalves** - Chameleon.

**Mark Guglielmetti** (*in collaboration with Indae Hwang*) - Travelogue: a recording of minute expressions.

The exhibition had a companion panel and workshop as a part of the ISEA2011 conference. The panel was a part of the official "Australian Forum" and explored the exhibition in the context of the trans-migratory image leading to the immersion of global art that is networked, presented, archived and experienced elsewhere. The presenters were:

Professor Sean Cubitt

Professor Paul Thomas

Dr Vince Dziekan

Dr Kathy Cleland

Adjunct Professor Melinda Rackham

Professor Ross Harley

Cecelia Cmielewski

In the workshop the transdisciplinary model was explored in the context of the trans-migratory role of ISEA in looking from various constructed international institutional perspectives. The workshop was run by Professor Paul Thomas.

### Portable Worlds 2nd Edition

In partnership with Country Arts SA, Portable Worlds 2nd Edition Exhibition toured Regional South Australia in 2011. Exploring connection and intimacy, portability and community, scale and distance, the artworks in Portable World's 2nd Edition utilise mobile phones for both display and creation of the works.

In 2011 the Portable Worlds 2nd Edition Exhibition, presented by Country Arts SA in partnership with ANAT, toured regional South Australian towns:

• **Whyalla Middleback Theatre Foyer Gallery:**  
9th December 2010 - 16th January 2011

• **Kapunda Community Gallery:**  
31st January - February 27th 2011

• **Kadina, Ascot Theatre Gallery:**  
1st April - 1st May 2011

• **Burra Regional Art Gallery:**  
27th May - 22nd June

### Artists showcased:

- Anita Bacic & Natalie Woodlock
- Blaide Lallemand & Hilary Cuerden-Clifford
- Greg Giannis
- Ian Gwilt
- Lisa Harms
- Lycette Bros
- Shane Ingram
- Thomas Buchanan
- Troy Innocent, Ollie Olsen & Harry Lee

## Partners

National	2010	2011
AARNet		•
Australian National University - Department of Applied Mathematics	•	
Arts Access Australia	•	
Australian Design Alliance	•	•
Australian Synchrotron	•	
The Bionic Ear Institute	•	
Breezetech	•	•
Business Events Sydney	•	•
Carbon Arts		•
The Children's Hospital, Westmead		•
Country Arts SA	•	•
Creative Industries Innovation Centre	•	•
CSIRO		•
Horizon – the Planetarium	•	
DomeFest	•	
Destination New South Wales	•	•
DLux Media Art	•	•
Experimenta	•	•
Flinders University -Department of Anatomy & Histology		•
International Arts Services	•	
Internode	•	
MEGA	•	•
Motorola	•	•
The Murray-Darling Freshwater Research Centre	•	
National Science Week	•	
Pozible	•	•
Revelation Perth International Film Festival	•	
Royal Institution of Australia	•	
Swinburne University of Technology	•	
University of Adelaide – Entrepreneurship, Commercialisation and Innovation Centre	•	

University of New South Wales COFA/NIEA	•	•
The University of Melbourne	•	•
The University of Sydney	•	•
University of Tasmania		•
University of Technology Sydney	•	•
University of Western Australia	•	
University of Western Australia - Western Australian Supercomputer Project	•	
University of Western Australia - Centre for Learning Technology	•	
WaiveStar Group	•	
Zoos SA		•
International		
Donau Universitat Krems.	•	•
ISEA International	•	•
Roma Tre Universita Degli Studi - Pier Luigi Luisi Synthetic Biology Laboratory	•	

## Networks

Participation in Networks			
5 <sup>th</sup> World Summit on Arts and Culture	CEO	Panel Presentation	On policy outcomes leading from art/science collaborations
ABC 1	CEO	Participant & Respondent	Speaking on the links between culture, innovation and commerce.
ACMI	Program Manager	Presentation	Presented as a part of the Star Voyager talk series.
ArtsPeak	CEO	Presentation & Round Table Participation	Round table discussion participation followed by presentation on art and technology to Minister Simon Crean as a part of ArtsPeak
Arts SA	CEO	Peer Assessor	Advice on Media Art
Arts SA Community Consultation	CEO	Participant	Dialogues on the future of arts industry funding
Associations Forum	CEO	Presentation	On the future of not-for-profit organisations in relation to digital culture
Australia Council for the Arts	Program Manager	Peer Reviewer	Peer reviewer for the Synapse ARC Linkage Grant
Australian Cultural Policy	ANAT	Written Submission	ANAT's submission to the Australian Cultural Policy
Australian Design Alliance	CEO	Director	In 2011 the ANAT CEO held the position of Director and Company Secretary for the ADA.
BHP Billiton Scholarship	Program Manager	Peer reviewer	Selection panel for BHP Scholarship
Chartered Secretaries Australia	CEO	Peer reviewed article	An article on the affects of digital culture on not-for-profit governance for the CSA Journal.
CoLab (NZ)	Program Manager	International Advisory Board	The ANAT Program Manager is a member of the Advisory Board.
Digital Cultural Policy	ANAT	Written Submission	ANAT's submission to the Digital Cultural Policy
Digital Cultural Policy Public Sphere Engagement	CEO	Presentation & Participation	A presentation on cultural leadership from the perspective of collaborations between art, science and technology.
FastBREAK	CEO	Presentation	Art/science collaborations.
Festival of Unpopular Culture	CEO	Panel Presentation	The future of arts funding.

Festival of Unpopular Culture	CEO	Live interview evening	Interviewed about ANAT and cultural funding.
Festival of Unpopular Culture	Program Manager	Panel Presentation	Introducing the Echology project.
Future Everything Award Advisory Group 2011 (UK)	CEO	Advisory Group	Award nominee advice.
ISEA2011 (Turkey)	CEO & ISEA2013 Director	Presentation	Plans for ISEA2013
ISEA2011 (Turkey)	CEO	Conference Paper Presentation	Transdisciplinary teams in the arts
ISEA2011 (Turkey)	Program Manager	Presentation	Presented on the Echology project
MEGA SA	CEO	Working Group member, Mentor, Presenter & Practice Pitch Panel Member	Linking creativity to business in a technology start up framework.
MEGA SA	Business Development Manager	Working Group member & Mentor.	Linking creativity to business in a technology start up framework.
NAVA	CEO	Participant	Australian Cultural Policy consultation day.
NAVA	CEO	Article	Article for NAVA Quarterly "Broken"
Radio Adelaide	CEO	Interview	Interview on ANAT's participation in the Festival of Unpopular Culture.
Review of Private funding to the arts	ANAT	Written Submission	Submission on relationships between art and business in an art, science and technology context.
Science in the Pub	CEO	Panel Presentation	Panel discussion on human augmentation.
State of Design Festival (Vic)	CEO	Presentation	Presentation on the role of art and design in innovation.
TEDx Adelaide	CEO	Presentation	3D Printing and cultural innovation
Thinking Through the City: Incubating Creativity Forum	CEO	Panel Presentation	Presentation on the role of creative industries in urban renewal.
User Generated Cities	CEO	Panel Presentation	Panel discussion on the role of art and culture in a city.
Vet 11	CEO	Keynote Presentation	NBN in plain English for Vocational Education Sector

# Capacity Building

*To ensure that ANAT can deliver high quality programs that have a true impact on the lives of artists and creative practitioners, it is recognised that ANAT needs to continually improve internal processes. Operationally, the main focus areas for this activity are Project Management, Stakeholder Intelligence, Communications and Social Entrepreneurship and, from a Board perspective, Corporate Governance.*

## Governance

Building on the successful implementation of the Audit Subcommittee, Programming Subcommittee and Technology Subcommittee, ANAT strengthened these Subcommittees of the Board, refining process and embedding them further into ANAT's governance system. In recognition of the complexity and importance of ISEA2013 ANAT implemented the ISEA2013 Subcommittee to ensure the Board maintained a close connection with this project. The key achievements for the Board and Subcommittees in 2011 were:

### Board

- Development and implementation of new strategic plan.
- Developing strategies for diversifying ANAT revenue while delivering ANAT's mission.

### Audit Subcommittee

- Delivering Fraud & Corruption, long service leave and Policy and Financial Delegations Policies.

### Programming Subcommittee

- Implementation of the "ANAT Strategic Programming Guide" with a focus on the Echology project.

### Technology Subcommittee

- Commencement of hardware and software audit, policy development and strategic review of technology as it relates to ANAT program.

### ISEA2013 Subcommittee

- Oversaw the governance structure development and employment terms and conditions for the ISEA2013 Director and Project Coordinator.
- Set project goals and timeline in the context of the organisations strategic goals.

## Project Management

### Training

ANAT's professional development goal was successful completed. One member of the ANAT management team accomplished the Prince2 Foundation and Practitioner level of accreditation. Each staff member will undertake professional development in project management over the coming years.

## Stakeholder Intelligence

### CRM

With rapid developments in application based technology for existing platforms ANAT has moved to a solution that better integrates with its email and calendar services and which has a project management focus. This is following the trend of software as a service and cloud services that enable close integration of industry standard applications. All staff members have access to this platform.

### Surveys

ANAT undertook a brand and membership/ subscriber survey toward the end of 2012. The numbers of respondents were lower in 2011 making year-to-year comparison difficult. The surveys did highlight the need to continually communicate the often difficult to understand area of art, science and technology and how ANAT benefits those practicing in this area. Based on this survey, some changes were made to the web site to more clearly articulate the levels of membership at ANAT.

## Communications

### External

In 2011 ANAT put great efforts into communicating the interests of those working across art, science and technology as the Australian Cultural Policy dialogues occurred. ANAT presented submissions on the Review of Private Funding to the Arts, Digital Cultural Policy and the Australian Cultural Policy. ANAT also had opportunities to present on the impact of technology in the arts with ArtsPeak to Minister Simon Crean and Senator Kate Lundy, presented at the Digital cultural Policy Public Sphere Consultation Day and briefly on the ABC1's Artscape's Cultural Policy edition.

In 2010 ANAT's new web presence saw a significant rise in unique visits across that year, but this remained relatively static across 2011. ANAT's web 2.0 interactions increased dramatically over 2011 and will be a greater focus in the coming years. This was mirrored by a 30% increase in subscription (free ANAT membership) across the year.



Second half of year 30% increase in subscription (free ANAT membership) across the year

## Communications

### Internal

ANAT uses a continuous improvement methodology adapted from the USA Baldrige Awards to survey ANAT employees on their alignment with the organisation and satisfaction with the working environment. In 2011 the 2010 survey results were used to successfully allow staff to have greater input into the direction of the organisation and their work. Once again the survey indicated that staff see ANAT as a work environment with high ethical standards and where staff have a very good knowledge of strategy, plans and their role in them.

## Social Entrepreneurship

ANAT is a mission-led organisation, but also recognises the need for itself and stakeholders to earn income while achieving this mission. ANAT attempts to achieve this through improving operational process to reduce costs in program delivery without affecting quality, sponsorships and seeking new revenue streams.

### Business Development Manager

In March 2011 ANAT employed Karen Marsh as Business Development Manager.

### Financial Position

In 2011 ANAT posted the largest surplus in the organisation's history. This has allowed ANAT to commence building targeted reserves. The capacity to deliver ANAT's program and build reserves is based on the strength in governance and strategic planning developed over 2010 and 2011, attracting sponsorships and earning income and developing internal process that has improved the implementation of projects. This is highlighted by the change in earned income verses grant income for 2011; This was up 11.12% from 2.44% in 2010 (this excludes in-kind amounts).

# Financial report

## Independent auditor's report

### AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY INCORPORATED

Independent audit report to members of Australian Network for Art and Technologies Incorporated.

#### SCOPE

The financial statement is the management committee's responsibility.

The financial statement is a special purpose financial statement and comprises the statement of comprehensive income, statement of financial position and accompanying notes to the financial statements, and the Board's declaration for Australian Network for Art and Technology Inc. (the association), for the year ended 31 December 2011 as set out on pages 1 to 8.

The elected Board of the association is responsible for preparing a financial statement that presents fairly the financial position and performance of the association. This includes the responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report. The Board has determined that the accounting policies used and described in Note 1 to the financial statements are consistent with the financial reporting requirements of the Associations Incorporation Act (SA) and are appropriate to meet the needs of the members. These policies do not require the application of all Accounting Standards and other mandatory financial reporting requirements in Australia. No opinion is expressed as to whether the accounting policies used are appropriate to the needs of the members.

The financial statement has been prepared for distribution to the members for the purpose of satisfying the Board of Managements reporting requirements under the agreement between the Australian Council for the Arts, Arts SA and the Australian Network for Art and Technology Incorporated under the tripartite agreement and under the Association Incorporation Act (SA). We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

#### Audit approach

We conducted an independent audit of the financial statement in order to express an opinion on it to the members of the Australian Network for Art and Technology Inc. Our audit has been conducted in accordance with the International Standards on Auditing in order to provide reasonable assurance as to whether the financial statement is free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgment, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

We performed procedures to assess whether in all material respects the financial statement presents fairly, in accordance with the accounting policies in Note 1 to the financial statements, a view that is consistent with our understanding of the association's financial position, and of its performance as represented by the results of its operations and cash flows.

We formed our audit opinion on the basis of these procedures, which included:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial statement; and
- assessing the appropriateness of the disclosures used and the reasonableness of significant accounting estimates made by the association.

While we considered the effectiveness of management's internal controls over financial reporting when determining the nature and extend of our procedures, our audit was not designed to provide assurance on internal controls.

We performed procedures to assess whether the substance of business transactions was accurately reflected in the financial report. These and our other procedures did not include consideration or judgment of the appropriateness or reasonableness of the business plans or strategies adopted by the management of the association.



## **Independence**

We are independent of the association, and have met the independence requirements of Australian professional pronouncements.

## **Audit Opinion**

In our opinion, the financial statement of Australian Network for Art and Technology Inc presents fairly, in accordance with the accounting policies described in Note 1 to the financial statements, a view which is consistent with our understanding of the association's financial position of as at 31 December 2011 and of its financial performance as represented by the results of its operations for the year then ended.

## **Significant Uncertainty Regarding Funding Beyond 31 December 2012**

Without qualification to the opinion expressed above, we draw attention to Note 2 in the financial statements. It is our opinion that the Board has adequately and properly described the uncertainty surrounding the future revenue of the association.

## **Basis of Accounting and Restrictions and Distribution of Use**

Without modifying our opinion, we draw attention to the fact that the financial statement is prepared by Australian Network for Art and Technology Incorporated to comply with the financial reporting provisions of the Associations Incorporations Act (SA). As a result, the financial statement may not be suitable for another purpose. Our report is intended solely for Australian Network for Art and Technology Incorporated and should not be distributed to or used by other parties other than Australian Network for Art and Technology Incorporated.

## **Not-For-Profit Accounting Specialists**



**A PETERSEN**

Principal

Dated:

11/4 April 2012

## AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY INCORPORATED

### Disclaimer to the members

#### For the Year Ended 31 December 2011

The information presented on the following pages is in accordance with the books and records of the association which has been subject to auditing procedures applied in our audit of the association for the financial year ended 31 December 2011. It will be appreciated that our audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided.

Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than the association) in respect of such data, including errors or omissions therein however caused.

#### NOT-FOR-PROFIT ACCOUNTING SPECIALISTS



**A PETERSEN**

Principal

Dated:



## Board report

In the opinion of the Board of the Australian Network for Art and Technology Incorporated and in compliance with the relevant sections of the Associations Incorporation ACT 1985 (SA):

1. The accompanying Statement of Comprehensive Income, Statement of Financial Position and Notes to and forming part of the financial statements present fairly the results of the operation of the Association for the financial year ended 31 December 2011 and the state of affairs of the Association as at the end of the financial year..
2. The Board has reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.
- 3a. During the financial year no officer of the Association, no firm of which an officer is a member and no body corporate in which an officer has a substantial financial interest has received, or become entitled to receive, a benefit (other than a fixed salary of a full time employee of the Association) as a result of a contract between the officer, firm, or body corporate and the Association
- 3b. No officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value with the following exceptions:
  1. The Board benefits from an insurance policy for Directors Liabilities supplied at the expense of the Australian Network for Art and Technology Incorporated.
  2. Interstate Board members are reimbursed for travel expenses associated with attending the annual national strategic Board meeting and when they are required to undertake activities on behalf of ANAT.
  3. Interstate Board members have their flights and accommodation paid for so they can attend the annual national strategic Board meeting and when they are required to undertake activities on behalf of ANAT.
  4. There is a Board Policy that Board members can be reimbursed up to \$500 for professional development in relation to their work on the ANAT Board.

This report is made in accordance with the resolution of the Australian Network for Art and Technology Board and in accordance with sections 35(2) (c), 35(5), 35(5)(a) and 35 (5)(b) of the Associations Incorporations Act 1985 and is signed on behalf of the Board.

By:



Gillian Morrison Chairperson

26<sup>th</sup> March 2012



Gavin Artz CEO

27<sup>th</sup> March 2012

Australian Network for Art Technology  
Incorporated ARBN 098 039 171  
Financial Statement  
Year Ended 31 December 2011

STATEMENT OF COMPREHENSIVE INCOME	2011	2010
	\$	\$
Operating Income	873,230	2,358,493
Less Operating Expenditure	840,407	2,342,001
<b>Operating Surplus/(Deficit)</b>	<b>32,823</b>	<b>16,492</b>

The Statement of Comprehensive Income should be read in conjunction with the accompanying notes to the Financial Statements.

Australian Network for Art Technology  
Incorporated ARBN 098 039 171  
Statement of Financial Position  
Year Ended 31 December 2011

STATEMENT OF FINANCIAL POSITION	NOTES	2011	2010
		\$	\$
<b>CURRENT ASSETS</b>			
Cash	4	173,673	220,804
Receivables	5	12,546	477,425
Prepayments		9,253	9,775
<b>TOTAL CURRENT ASSETS</b>		<b>195,472</b>	<b>708,004</b>
<b>NON CURRENT ASSETS</b>			
Property, Plant & Equipment	6	37,917	44,467
<b>TOTAL NON CURRENT ASSETS</b>		<b>37,917</b>	<b>44,467</b>
<b>TOTAL ASSETS</b>		<b>233,389</b>	<b>752,471</b>
<b>CURRENT LIABILITIES</b>			
Creditors & Accruals	7	21,664	68,021
Income in Advance	8	172,191	685,848
Employee Entitlements	9	17,067	8,958
<b>TOTAL CURRENT LIABILITIES</b>		<b>210,922</b>	<b>762,827</b>
<b>TOTAL LIABILITIES</b>		<b>210,922</b>	<b>762,827</b>
<b>NET ASSETS</b>		<b>22,467</b>	<b>(10,356)</b>
<b>EQUITY</b>			
Opening Balance		(26,317)	(42,809)
Surplus/(Deficit) for the Year		32,823	16,492
<b>Closing Balance</b>		<b>6,506</b>	<b>(26,317)</b>
<b>Reserve</b>		<b>15,961</b>	<b>15,961</b>
<b>TOTAL MEMBERS' FUNDS</b>		<b>22,467</b>	<b>(10,356)</b>

The Statement of Comprehensive Income should be read in conjunction with the accompanying notes to the Financial Statements.

# Australian Network for Art and Technology Incorporated ARBN 098 039 171 Notes to and forming part of the Accounts Year Ended 31 December 2011

## Note 1. SUMMARY OF ACCOUNTING POLICIES

### (a) Basis of Accounting

These special purpose financial statements have been prepared for distribution to the members to satisfy the Board of Management's reporting requirements under the agreement between the Australia Council for the Arts, Arts SA and the Australian Network for Art and Technology Incorporated under the tripartite agreement and under Section 35 of the Associations Incorporation Act 1985, as Australian Network for Art and Technology Incorporated is a prescribed Association under Section 3 of the Act.

This financial statement is therefore a special purpose financial statement that has been prepared in order to meet the requirements of the Associations Incorporations Act and the following Australian Accounting Standards;

- AASB 1031            Materiality
- AASB 110            Events after the Balance Sheet Date
- AASB 1004           Contributions

The financial statements have been prepared in accordance with the significant accounting policies disclosed below, which the officers have determined are appropriate to meet the needs of the members. Such accounting policies are consistent with the previous period unless stated otherwise.

The financial statements have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of these statements are as follows:

### (b) Office Equipment & Leasehold Improvements

Office Equipment is carried at cost. Depreciation has been provided using the diminishing value method for all office equipment. Leasehold Improvements are depreciated on a diminishing value basis at a rate of 20% which is reflective of the current lease term.

### (c) Sponsorship Income

In kind sponsorship is included as income relating to venue, equipment and consultancy fees for the Synapse and Art/Science Residency program and Lab programs. This income is recognised where contractual agreements are signed and resources are valued at market rates. The difference between Inkind sponsorship income for 2010 & 2011 is due to differences corrected spelling of sponsorship and differences in project size and support from year to year.

### (d) Sponsorship Expenditure

In kind sponsorship is included as income relating to venue, equipment and consultancy fees for the projects that attracted in kind sponsorship income at note 1 (c). The difference between In kind sponsorship expenditure for 2010 & 2011 is due to differences in project size and support from year to year.

### (e) Income Tax

Australian Network for Art and Technology Incorporated (ANAT) is income tax exempt and operates the Australian Network for Art and Technology Public Fund which has deductible gift recipient status.

# Australian Network for Art and Technology Incorporated ARBN 098 039 171

## Notes to and forming part of the Accounts Year Ended 31 December 2011

### Note 2. Continuity of Operations

The Australia Council for the Arts and Arts SA fund the Australian Network for Art and Technology Incorporated under a tripartite agreement. The current tripartite agreement expires on corrected spelling of the word "tripartite" 31 December 2012. For the year ended 31 December 2012, this agreement provided funding of \$379,456 (56% of income excluding in-kind income). Invitations for further funding agreements new suggested wording beyond this date have been made by The Australia Council for the Arts only. ANAT is actively pursuing both the Federal and State funding bodies as well as other commercial organisations regarding options for on-going funding support and arrangements.

### Note 3. Segment Information

ANAT supports and promotes contemporary art practices that use and explore new technologies. ANAT operates wholly in Australia.

	2011	2010
<b>Note 4. Cash</b>	\$	\$
NAB Cash Maximiser	94,150	156,781
NAB Cheque Account	79,123	63,573
Petty Cash	400	450
<b>TOTAL CASH</b>	<b>173,673</b>	<b>220,804</b>

### Note 5. Receivables

Trade Debtors	11,650	477,425
Workcover receivable	896	-
<b>TOTAL RECEIVABLES</b>	<b>12,546</b>	<b>477,425</b>

### Note 6. Property, Plant and Equipment

Office Equipment	97,613	94,781
Accumulated Depreciation	(80,484)	(76,293)
Leasehold Improvements	47,451	47,451
Accumulated Amortisation	(26,663)	(21,472)
<b>TOTAL PROPERTY, PLANT &amp; EQUIPMENT</b>	<b>37,917</b>	<b>44,467</b>

### Note 7. Creditors & Accruals

Trade Creditors	1,233	11,684
NAB Credit Card	1,699	1,257
Superannuation	3,476	-
Audit Accrual	4,500	3,375
PAYG Withholding	4,879	5,131
GST	5,877	46,574
<b>TOTAL CREDITORS &amp; ACCRUALS</b>	<b>21,664</b>	<b>68,021</b>

### Note 8. Income in Advance

#### Grants Received in Advance

	2011	2010
Synapse 4 - Aust. Council for the Arts	-	2,588
Synapse 5 - Aust. Council for the Arts	-	23,061
Arts SA	-	50,093
Music Board - Aust. Council for the Arts	-	30,000
Synapse Publication - Aust. Council for the Arts	10,000	-
Echology - Aust. Council for the Arts	10,000	-
ISEA 2011 - Aust. Council for the Arts	-	58,820
Synapse 7	75,000	-
The Sleep Lab	9,000	-
Dept. of Transport Energy & Infrastructure	-	1,019
ReLive	-	35,328
<b>TOTAL GRANTS IN ADVANCE</b>	<b>104,000</b>	<b>200,909</b>

#### Unexpended Grant Funds

VAB - Aust. Council for the Arts	-	326,722
VACS 2011	-	53,217
Synapse 4 - Aust. Council for the Arts	9,715	-
Synapse 6 - Aust. Council for the Arts	53,622	105,000
ISEA 2013 - Aust. Council for the Arts	3,261	-
Dept. of Transport Energy & Infrastructure	1,019	-
ReLive	574	-
<b>TOTAL UNEXPENDED GRANTS</b>	<b>68,191</b>	<b>484,939</b>
<b>TOTAL INCOME IN ADVANCE</b>	<b>172,191</b>	<b>685,848</b>

### Note 9. Employee Entitlements

Provision for Annual Leave	17,067	8,958
<b>TOTAL EMPLOYEE ENTITLEMENTS</b>	<b>17,067</b>	<b>8,958</b>

Australian Network for Art and Technology  
Incorporated ARBN 098 039 171  
Detailed Statement of Comprehensive Income  
Year Ended 31 December 2011

INCOME	NOTES	2011	2010
		\$	\$
<b>PUBLIC SUBSIDY</b>			
Australian Council for the Arts			
VISUAL ARTS BOARD			
VAB 2010	-	325,907	
VAB 2011	326,722	-	
<b>TOTAL VISUAL ARTS BOARD</b>	<b>326,722</b>	<b>325,907</b>	
<b>OTHER FEDERAL</b>			
Other Australia Council	16,849	20,000	
Inspiring Australia	3,000	-	
Austrade	-	7,599	
VACS 2010	-	52,071	
VACS 2011	53,217	-	
Synapse 4 - Aust. Council for the Arts	647	-	
Synapse 5 - Aust. Council for the Arts	28,061	100,439	
Synapse 6 - Aust. Council for the Arts	66,378	-	
ISEA 2011 - Aust. Council for the Arts	58,820	-	
Music Board 2010 - Aust. Council for the Arts	-	9,998	
Up Close and Personal 2011	5,000	-	
<b>TOTAL OTHER FEDERAL</b>	<b>231,972</b>	<b>190,107</b>	
<b>STATE GOVERNMENT</b>			
NAVA	-	750	
Department of Culture + Art	-	36,000	
Department of Innovation Ind Science	-	10,000	
Arts SA	52,734	49,284	
Department of Transport Energy and Inf	-	911	
SAFC	2,000	-	
ReLive - Cost Centre	-	3,875	
Screen Australia	-	15,000	
<b>TOTAL STATE GOVERNMENT</b>	<b>54,734</b>	<b>115,820</b>	
<b>TOTAL PUBLIC SUBSIDIES</b>	<b>613,428</b>	<b>631,834</b>	

	2011	2010
<b>OTHER INCOME</b>		
Management Fee	24,622	-
Sponsorship Income	32,995	-
Membership Ratified		
Membership Fees	182	-
Full Member	91	546
Concession Member	-	274
Equipment Hire	-	500
Art Monthly Lecture Tour	-	(1,000)
Participants Fees	-	4,839
Bank Interest	10,269	10,266
Sundry	102	-
<b>TOTAL OTHER INCOME</b>	<b>68,261</b>	<b>15,424</b>
<b>NON CASH INCOME</b>		
Sponsorship - In Kind	1(c)	191,541
<b>TOTAL NON CASH INCOME</b>	<b>191,541</b>	<b>1,711,235</b>
<b>TOTAL INCOME</b>	<b>873,230</b>	<b>2,358,493</b>



Australian Network for Art and Technology  
Incorporated ARBN 098 039 171  
Detailed Statement of Comprehensive Income  
Year Ended 31 December 2011

EXPENDITURE	2011	2010
<b>ADMINISTRATION</b>	<b>\$</b>	<b>\$</b>
<b>OFFICE RENT &amp; RUNNING COSTS</b>		
Rent/Insurance	50,272	47,006
Electricity/Security/Outgoings/Cleaning	7,286	6,706
<b>TOTAL OFFICE RENT &amp; RUNNING COSTS</b>	<b>57,558</b>	<b>53,712</b>
<b>OFFICE CONSUMABLES &amp; RESOURCES</b>		
Library/Archive/Photocopying	3,508	1,221
Equipment/Office/Depreciation	10,093	17,667
<b>TOTAL OFFICE CONSUMABLES &amp; RESOURCES</b>	<b>13,601</b>	<b>18,888</b>
<b>COMMUNICATIONS</b>		
Telephone/Teleconferencing	2,943	3,693
Internet	2,641	7,140
Postage/Courier	1,490	2,021
<b>TOTAL COMMUNICATIONS</b>	<b>7,074</b>	<b>12,854</b>
<b>LEGAL, FINANCE &amp; GOVERNANCE</b>		
Board Expenses	10,821	7,908
Audit/Accounting Fees	16,126	9,275
Licenses/Fees/Charges	2,583	2,320
<b>TOTAL LEGAL, FINANCE &amp; GOVERNANCE</b>	<b>29,530</b>	<b>19,502</b>
<b>TOTAL ADMINISTRATION</b>	<b>107,763</b>	<b>104,958</b>
<b>STAFF WAGES &amp; EXPENSES</b>		
Wages Permanent & Leave Adjustments	282,459	269,104
Superannuation	24,321	24,194
Workcover	314	1,131
Staff Development & Amenities	3,250	2,734
Conference/Seminar Fees	3,184	187
Recruitment	420	-
OH&S	389	-
<b>TOTAL STAFF WAGES &amp; EXPENSES</b>	<b>314,337</b>	<b>297,350</b>
<b>STAFF TRAVEL</b>		
International Airfares	1,955	2,820
Domestic Airfares	5,128	1,728
Accommodation/Per Diem	6,401	1,778
Taxi & Car hire	1,846	2,512
<b>TOTAL STAFF TRAVEL</b>	<b>15,330</b>	<b>8,838</b>

MARKETING	2011	2010
Advertising	1,415	5,666
Catering	77	-
Distribution	-	505
Design	2,455	500
Printing	-	1,195
Server Hosting	24	-
Website Redevelopment	-	5,200
Documentation	505	1,611
<b>TOTAL MARKETING</b>	<b>4,476</b>	<b>14,677</b>
<b>PROGRAM EXPENSES</b>		
<b>CONSULTANTS FEES</b>		
Artists Fees	51,355	61,593
Speakers Fees	-	1,455
Writers Fees	500	1,177
Project Managers/Consultant Fees	83,320	9,538
Curators/Tutor Fees	5,441	5,059
<b>TOTAL CONSULTANTS FEES</b>	<b>140,616</b>	<b>78,822</b>

**PROGRAM LOCATION EXPENSES**

Venue Hire & Costs	-	206
Equipment Hire & Purchases	10,985	6,926
Software	-	1,200
Web Hosting	565	18
Communications	350	-
Insurance + Security	-	500
Catering	114	16,405
Web Development + Design	-	2,000
Admin + Stationery	213	205
Production Materials + Freight	9,234	22,414
Licensing Fee	14,069	-
<b>TOTAL PROGRAM LOCATION EXPENSES</b>	<b>35,530</b>	<b>49,874</b>

**PROGRAM TRAVEL**

International Airfares	9,762	6,986
Domestic Airfares	4,767	15,616
Accommodation/Per Diem/Travel Allowance	15,339	39,776
Taxi/Car Hire	628	8,025
<b>TOTAL PROGRAM TRAVEL</b>	<b>30,496</b>	<b>70,403</b>

**IN KIND EXPENSES**

Venue Hire	1(d)	44,600	1,052,000
Equipment Hire	1(d)	24,440	5,000
License Fee	1(d)	10,000	-
Hardware	1(d)	-	30,000
Technical Assistance	1(d)	74,735	10,000
Production Materials	1(d)	-	14,250
Accommodation	1(d)	2,200	5,600
Travel	1(d)	2,200	385
Project Staff	1(d)	-	594,000
Promotion/Marketing	1(d)	30,000	-
Internet/Communication	1(d)	176	-
Insurance	1(d)	250	-
Software	1(d)	2,940	-
<b>TOTAL IN KIND EXPENSES</b>		<b>191,541</b>	<b>1,711,235</b>

**TOTAL PROGRAM EXPENSES**

**840,089**      **1,910,334**

**OTHER EXPENDITURE**

Bad Debt	295	2,100
Sundry	23	745
Donations	-	3,000
	<b>318</b>	<b>5,845</b>

**TOTAL EXPENDITURE**

**840,407**      **2,342,001**

**OPERATING SURPLUS/(DEFICIT)**

**32,823**      **16,492**

The Detailed Statement of Comprehensive Income should be read in conjunction with realigned wording the accompanying Report by Auditor on Supplementary Financial Data.

#### Personal Thanks to

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Government of South Australia  
Arts SA

